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AUTHOR Steenland, Sally
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ABSTRACT

This report analyzes the number of women working in the following six decision making jobs in prime time television: (1) executive producer; (2) supervising producer; (3) producer; (4) co-producer; (5) writer; and (6) director. The women who hold these positions are able to influence the portrayal of women on television as well as to improve the number of women hired in other positions. Data were gathered from the 20 top-ranked television programs as defined by the Nielsen ratings for the 1986-87 season. The statistics provide both a snapshot of each television program's employment profile, as well as a larger view of the number of women working in key jobs on prime time television programs. Interviews were also conducted with producers, writers, directors, and network and studio executives in Hollywood and New York. The views of these executives are expressed throughout the report. The data showed: (1) only four of the top-rated television programs (20%) employ female executive producers, and three of those four shows also contained men as part of the executive producer team; (2) women work as supervising producers, producers, or co-producers on nine (45%) of the programs; (3) 17 programs had some scripts written by women; and (4) only four programs had female directors. One program employed no females. Despite internal and external barriers, more women are working in television than ever before. As women gain power in the industry, they can contribute their best efforts, the result of which will be a richer mix of programming than males alone can devise. A table illustrating the data is included. (SM)

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Prime Time Power

Women Producers, Writers and Directors in TV

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National Commission on Working Women
of Wider Opportunities for Women

1325 G Street N.W., Lower Level, Washington, D.C. 20005

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Wider Opportunities for Women (WOW) is a national women's employment organization which works to achieve economic independence and equal opportunity for women in the workplace. The National Commission on Working Women, which merged with WOW in January, 1987, advocates on behalf of women in non-professional occupations. These women represent 39 million workers and 77% of the female labor force.

PRIME TIME POWER:

Women Producers, Writers and Directors in TV

Written by Sally Steenland

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National Commission on Working Women
of Wider Opportunities for Women
1325 G Street, N.W., Lower Level
Washington, DC 20005
202/737-5764

ABOUT THE COMMISSION:

The National Commission on Working Women of Wider Opportunities for Women works to improve the economic status of the 39 million women in nonprofessional occupations who constitute 77% of the female work force in the United States. Commission issues include fair wages, child care, education and training, and dignity in the workplace.

The Commission is led by a multi-sector advisory group composed of corpcrate and labor union leaders, congressional officials, educators, media representatives, women's advocacy leaders, and working women themselves. These sectors bring diverse experiences and various points of view to Commission deliberations, resulting in broad-based effective strategies.

Early in its history the Commission selected the media as an area of prime concern. Research has documented the importance of television in society: It is a powerful shaper of our attitudes, behavior and knowledge of the world. Research has also documented the treatment of women on television: Their portrayal tends to be stereotyped, narrow, and unrepresentative of the rich diversity of real women's lives. Because of the power of these accumulated images of women, the Commission has developed projects that increase the visibility and eradicate the stereotypes of women on television.

Beginning in 1979, media projects have included the following activities:

* Sponsorship of the annual Women at Work Broadcast Awards competition which honors the nation's best television and radio programs about working women

* Publication of annual critiques of the fall TV season analyzing the image of female characters on the new shows

* Creation of a national symposium for TV and radio producers, directors, and advocacy groups to discuss the status of women in the broadcasting industry

* Sponsorship of a 10-day museum exhibit of award-winning TV programs about working women and a concurrent seminar series

* Publication of a "viewer scorecard" to increase audience awareness of television's portrayal of women

* Publication of reports analyzing children and families on prime time television and of the image of older women on TV

* Creation of media watch training workshops focusing on midlife and older women's portrayal in the media.

After nine years of successful work on these and other projects for women in nonprofessional jobs, NCWW merged with Wider Opportunities for Women in 1987. The merger strengthens and expands advocacy efforts for women across the United States.

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INTRODUCTION

Since 1982 the National Commission on Working Women has published reports analyzing the portrayal of women on television. These reports, released twice a year, have examined both specific issues, such as the image of older women on entertainment TV, as well as the portrayals of women on the season's new programs each fall.

The Commission's studies have compared television's vision of women to women in the real world. They have also measured television's progress, or lack, each season concerning the visibility and diversity of prime time TV's female characters.

This summer the Commission is focusing on women's employment in decision-making jobs in the television industry rather than on their portrayal on the screen. After five years of examining female images in front of the camera, we are studying employment profiles behind the camera. Specifically, this report analyzes the number of women working in six decision-making jobs in prime time television: Executive Producer, Supervising Producer, Producer, Co-Producer, Writer, and Director. The women who have won these jobs are in a position to influence the portrayal of women on television as well as to improve the number of women hired as technicians, camera operators, set designers, editors, composers, assistants, and other crew members who work on a show.

By examining the number of women working in key positions, Prime Time Power answers some of the following important questions:

* How much progress has there been for women working in TV's decision-making jobs over the past decade?
* In these jobs, where are women clustered? Are there "female ghettos" in TV employment?
* What types of shows hire women in these positions--all genres or just a few?
* Which programs hire no women? Which ones consistently hire women?
* What do women producers, writers and directors themselves say about working conditions in Hollywood? Is discrimination a thing of the past?
* And finally, is there a link between the number of women in key jobs behind the camera and the type of programs that go on the air?

The answers to these questions form the body of this report. Prime Time Power explains the basics of TV show production by clarifying the job descriptions of producer, writer, and director. It also illuminates women's status in the industry amid conflicting claims of progress and discrimination.

The report measures workplace equity for women in Hollywood not only for its own sake, but also because the holders of these jobs create the images, tell the stories, and convey messages

which create lasting impressions in many American households. These are critically important jobs. To the extent that women are barred from them or find it difficult to succeed in them, the obstacles to their growth must be uncovered, examined, and overcome.

REPORT HIGHLIGHTS

* Only 4 of 20 top-rated TV shows (20%) employ female executive producers. On only 1 show, "My Sister Sam," is the executive producer slot solely female. On the other 3 shows, women share executive producer credits with men. On "The Cosby Show," a woman is half the executive producer team; on "Falcon Crest," a woman is 1 out of 3; and on "Dynasty," she is 1 out of 4. Sixteen of the top 20 shows (80%) are executive-produced by men only.

* On 9 out of 20 top-rated shows (45%), women work as supervising producers, producers, or co-producers. On all of these 9 shows, women share producer credits with men. On the remaining 11 shows (55%), there are no women supervising producers, producers, or co-producers at all.

* Only 3 out of 20 shows contained no women writers in the episodes monitored, ("Amen," "Murder, She Wrote," "Falcon Crest"). All of the remaining shows (85%) had some scripts written by women. These shows range from "227" which, at 6%, had the lowest percentage of women writers, to "My Sister Sam", which, at 58%, had the highest percentage of female writers. On only 2 programs were more than half the writers women ("Who's The Boss?" - 53%; "My Sister Sam"- 58%).

* 14 out of 20 shows (70%) had no female directors at all during the episodes monitored. On the remaining 6 shows, women directed less than half of the programs, except for "Amen," where women directed half of the shows, and "My Sister Sam," where the same woman directed all the episodes monitored (100%).

* Only 1 show ("Murder, She Wrote") had no women at all -- not as producers, writers or directors in the episodes monitored. At the other end, "My Sister Sam" had the highest percentage of women in key positions: a female executive producer, female producers, 58% of women writers, and 100% of episodes directed by women.

* Of the 6 job categories monitored, no program employed at least 1 woman in each category. Three programs ("Dynasty," "LA Law," "My Sister Sam") employed women in 4 of the 6 job categories. However, 8 programs employed women in only 1 category.

REPORT METHODOLOGY

Prime Time Power: Women Producers, Writers and Directors in TV focuses on the 20 top-ranked television programs as defined by the Nielsen ratings for the 1986-87 season. In order to determine women's employment rates on these shows, which are the ones most watched by the American viewing public, the program credits for Executive Producer, Supervising Producer, Producer, Co-Producer, Writer, and Director were coded from 10 randomly selected episodes of each of the 20 shows. Two hundred episodes were coded in all. These credits were then checked against the program information sheets of each network to insure accuracy.

The collected statistics were summarized and analyzed. As presented in this report, they provide both a snapshot of each TV show's employment profile, as well as a larger view of the numbers of women working in key jobs on prime time television programs.

In addition to compiling employment statistics, interviews were conducted with almost two dozen producers, writers, directors, and network and studio executives in Hollywood and New York. These industry insiders, who had strong, if sometimes conflicting views on the status of women in the industry, provided personal anecdotes, political analysis, and basic background information on working conditions for women and men in television. Their views are expressed throughout this report.

The report examines issues of gender only; the racial and ethnic make-up of female producers, writers and directors is not included in Prime Time Power because that information was unobtainable from the methodology. However, anecdotal information gathered from the interviews that were conducted revealed that the exceedingly low percentage of minority women and men working in television is, according to one insider, "the shame of the industry."

The program chart at the end of the report illustrates the percentage of women working as producers, writers and directors on the top 20 Nielsen programs. Sometimes the same person is counted more than once, such as when a woman is both a producer and a writer. In that case, she is listed in the chart under both job categories. In other cases, women share their job titles with several others. For example, a program might have four executive producers. In that case, the percentage of the executive producer team that is female is listed in the chart.

Generally, all of the producer jobs in a TV show are held by the same people throughout the season. However, the jobs of writer and director change from show to show and are filled by dozens of different men and women throughout the year.

Of the 20 programs included in this report, 12 are situation comedies; the others are dramas. Ten of the 20 shows air on NBC, six on CBS, and four on ABC.

WHO'S IN CHARGE HERE?

Most prime time television entertainment programs are created and produced by studios in Hollywood and sold to the TV networks, which air the programs on their affiliate stations across the country. There are 13 production studios which create and sell most of the TV programming that we watch. Some studios, like Paramount and 20th Century Fox, also make feature films, while others, like MTM and Embassy, produce mainly television shows.

All TV programs rely on producers, writers, directors, actors and dozens of technicians and crew members to turn out programs week after week. Together, the show's staff creates over 20 half-hour or hour-long episodes a year.

Producers

The most important job on any TV show is that of producer. Unlike the movies, where directors are most powerful, television is a producer's medium, with the executive producers in charge. Ranking below them are supervising producers, producers and co-producers. A program can have one executive producer or several; whatever the number, almost all executive producers of prime time entertainment programs are men.

Of the 20 top-rated shows studied in this report, only four contained female executive producers (20%). Three of those four shows also contained men as part of the executive producer team.

"My Sister Sam" was the only show which was solely executive-produced by a woman. Sixteen of the 20 shows (80%) had no female executive producers at all.

Women fare better as supervising producers, producers, and co-producers, titles which are usually interchangeable and represent jobs covering a wide variety of tasks. Producer responsibilities include overseeing budgets, hiring casts, scouting locations, meeting with the network, hiring writers and directors, overseeing the crew, attending meetings, and bringing the show in on time and on budget. Often producers of a show are also its writers. Occasionally, they are also directors.

Ten out of the 20 top-ranked shows in this study (50%) employed women as some kind of producer. Although that is more than twice the percentage of women executive producers, it leaves half of the top 20 shows produced solely by men. Since there are several producer slots per show, the absence of women in any of those jobs is a glaring omission.

Because producers work on the same show season after season (unlike writers and directors who often freelance from show to show), they can affect character development and plot lines in a very powerful way. A show's producers shape it throughout the year, introducing new characters and deciding which issues and themes to address. Producers rewrite scripts to assure continuity from week to week and to fit the story and characters to their vision of the show.

With women producers absent from half of the 20 top-ranked shows, including: "Cheers," "Dallas," "Kate & Allie," and "Murder, She Wrote," women are missing from the creative teams which shape the characters and plots of a significant number of top-rated programs.

Writers

All shows have a team of writers on staff. They jointly think up story ideas, write scripts, and rewrite each other's work. In addition, most shows hire freelance writers to write several scripts during the season. Once submitted, these scripts are reworked by the staff writers and producers.

If freelance writers do well, they are usually hired on staff. After spending a season or two as staff writers (where they have more control over their work than freelancers but still don't have final say), they can move up and become producers, where their job remains a writing one, but they have greater power and control over the entire show.

Of the 20 top-rated shows in this study, 17 (85%) had scripts written by women during the 1986-87 season. Although most of these scripts were written by women freelance writers, who have the least clout, some shows, such as "LA Law," "Moonlighting," "Golden Girls," and "My Sister Sam," contained female writer-producers who wrote many of the episodes throughout the year.

But the percentage of scripts written for each show by women

is distressingly low. On only two shows were more than half of the writers for the season female. On the remaining 18 shows, over half of all the writers were men. On 13 of those 18 shows, men constituted 75% of the writers, and on three of the shows, all the writers were men.

Even though women write many more of the top-rated TV programs than they produce or direct, few have won top jobs as senior staff writers who can influence characters over time.

Directors

Many in the industry agree that the most difficult job for women to enter and succeed in is that of director. Seventy percent of the programs studied in this report hired no women directors at all during the 1986-87 season. Of the six shows which did hire women, only two, "Amen" and "My Sister Sam," hired women to direct at least half of their episodes.

Like freelance writers, most directors work on a variety of shows throughout the year. Once hired for an episode, they are in charge of the show's crew, almost totally male, which handles the heavy technical equipment and performs other jobs. Whether shooting on a set or filming on location, the director is the boss, giving the crew orders that must be obeyed. Because of this need for public authority, the job of director is a nontraditional one for women. Producers are often hesitant to hire women as directors, afraid that a woman couldn't handle the crew and could jeopardize the show's budget and schedule.

Although directors have less clout than producers (who are their bosses), they do create the "look" of a show and, especially in hour-long programs shot on location, they have a significant amount of power.

BARRIERS TO GETTING HIRED AND MOVING AHEAD

Most television industry insiders agree that the employment status of women in the industry has improved over the past 15 years. There are greater numbers of women working as producers, writers and directors; and some of them have a modicum of power. Most insiders also agree, however, that the position of women in the industry still needs improvement. In not even one of the job categories analyzed for this report do women begin to approach parity with their representation in the population-at-large; and in many jobs, especially high ranking ones, women are conspicuously absent. Where industry insiders differ is in their impressions as to why this is so.

Some say that the most significant barriers to women's rising within the industry are internal ones. According to this view, women have been conditioned differently than men; they are less assertive, less self-confident, and less willing to take risks. When moving ahead depends on convincing a network to invest millions of dollars in one's idea for a program, women are at a distinct disadvantage, for they are more frightened than men of the risky, high stakes involved.

Likewise, according to this view, women are less able to function effectively in the male culture that permeates the television industry. Either unfamiliar with the rules or unwilling to play by them, women opt out and make lateral career

moves which give them more autonomy but which halt their rise to power within traditional industry structures.

Based on this analysis, the most effective method of improving the status of women in the industry lies in their own internal change: developing self-confidence, becoming more assertive, and learning to play by the rules.

However, another widespread view within the industry maintains that the major barriers to women's advancement are the external ones of bias and sex discrimination. According to this view, bias against women is endemic and pervasive, even though it may be subtle.

In an industry that consists of close working partnerships, feeling comfortable with one's co-workers and personal chemistry, women are simply excluded. They don't fit in and so are locked out.

Insiders say the exclusion takes a variety of forms: women writers aren't brought on staff and mentored by more experienced male writers as young men are. Thus, they remain freelancers while their male counterparts rise to become staff writers and then producers. A recent Writers Guild report bears this out. It found that women comprised less than 20% of employed Writers Guild writers and that they were paid between 60 and 70 cents for every dollar earned by white males. The study, which examined employment in film and television from 1982 through 1985, found that white male writers both obtained more work than women and

minorities and were hired for better-paying jobs.

Likewise, statistics from the Directors Guild show an under-representation of women directors in film and television. Even though women won 24% of all directing awards in 1986, they comprise only 8% of the Directors Guild membership.

Lack of access is especially critical in the television industry where most workers are not conventional employees, guaranteed a steady job. Significant numbers of writers and directors are freelancers, and even those on the staff of a TV show experience high turnover, as programs are cancelled or new bosses are hired and bring on their own people. Thus, getting hired and moving up depend on having access to those people who can advance one's career. For women, this is especially difficult, in part because they tend to be excluded from situations in which business is conducted.

According to many women who work in TV, the industry remains a male bastion in which men hold the power and set the rules. For the most part, male executives are more comfortable with each other and so they surround themselves with other men. When a woman breaks into this world, she must be inordinately skillful, for she must be familiar with its rules and play by them yet still be herself.

Many claim that this places a woman in a no-win situation. She must not appear artificial by "acting like a man," yet she should not appear weak and emotional by "acting like a woman."

She must work under intense pressure to produce a successful product in an industry with a high failure rate, yet she is more likely to be blamed for failure than her male counterparts, especially if she hires other women to work on the project. She must be willing to continually prove herself while observing less talented men get jobs, but she must not become angry or bitter because then she would be too unpleasant to work with. She must be self-confident and authoritative when writing, directing or producing, yet not lose her temper when her boss looks too frequently over her shoulder. She must skillfully evade sexual harassment, yet never report unwelcome advances for she would then be untrustworthy and a troublemaker. She must prove herself to her male superiors by acting comfortable with their rules while withstanding criticism from her female co-workers for her apparent unwillingness to go to bat for them.

In short, any woman writer, producer or director who is advancing within the ranks of television is performing a feat as demanding psychologically, emotionally and intellectually as the physical challenge of scaling a snow-covered cliff.

To be sure, say the veterans, there are dozens of talented women in the television industry who not only have steady work but who are extremely successful. Some produce or package hit shows, command high salaries with exclusive contracts, and have offers to create new shows. To all appearances, such women are powerful and are proof that the system is gender-blind in

recognizing and rewarding talent.

But most industry insiders agree that these women are the exception rather than the rule. They leave behind hundreds of capable women who are unable to climb over the barriers. And even these successful women experience the "glass ceiling," an artificial restriction which limits their rise to power within the industry. Virtually all industry insiders agree that such a glass ceiling exists for women and that, as a result, not one woman in the TV entertainment business in Hollywood has real power. By that, insiders mean there are no women who head production studios and no women who are heads of the programming departments at the three television networks. The network positions are especially powerful since they are the buyers of studio programming and by their decisions, influence what type of programming is made. Right now, the programming heads of all three networks are men.

DO WOMEN MAKE A DIFFERENCE?

Nearly two dozen television producers, writers, directors, and studio and network executives were interviewed for this report. When asked if they thought programming would be different if more women had power in the industry and if those differences would be improvements over what is currently on the air, virtually everyone said yes. These TV experts, aware of the enormous constraints of the industry, its pressure for ratings, and its ingrained traditions, nevertheless believe women could improve both the process and the product of television.

"Women are not like men; they are significantly different, and if enough women gained enough power, over time we would see real differences." This refrain was voiced over and over again by female and male producers, writers, directors, and executives.

Their comments ranged from the general to the specific. In general, most agreed that, although there is enormous diversity among women and men, as a rule, women speak with a different voice. They have been conditioned to be more nurturing and empathetic. As a result, women executives would question many of the industry's outmoded habits and rules which are based on macho concepts; and they would alter them with more efficient, common sense methods of work. Successful TV programs would still get made, bought, and aired; but, according to many insiders, the process would be less brutal and more humane. Furthermore, a

critical mass of women with clout would probably acknowledge the family responsibilities of most industry workers by making child care a high priority and by experimenting with flexible working hours.

Since the TV industry is currently run exclusively by men, sexist jokes, crude language, and skimpily-clad women acting as props to conference presentations and exhibit displays are part of most affiliate meetings, industry conventions, and executive sessions. Needless to say, with a significant number of high-ranking women present, that atmosphere would change.

The product, television programs, would also change, say most insiders, if women held some of the top jobs in production studios and at the networks, and if more were executive producers. Right now most women are in middle management positions where they do not have the power to initiate projects or make final buying decisions on shows; but they do influence the decisions of others and can exert damage control. That is, the greatest successes of many women in the industry are not in what they put on the air but in what they keep off. Pilot shows with scattered-brained female characters, movies-of-the-week featuring gratuitous violence against women, superficial treatment of female characters on regular episodes: if there are fewer of these negative images on the air today than there were 10 years ago, it is because women in the industry are making their voices heard.

Women directors tell of redirecting the angle of camera operators, used to the conventional titillating shot of a woman's body; women writers tell of fleshing out their female characters to become more multi-dimensional and like actual women; and women producers tell of experimenting with important issues and themes on their shows.

All of these efforts are important, yet all are limited. Until women gain real power in the studios and at the networks, they will be able to supply a product but not be able to decide what that product should be.

Some take a conservative view of the industry, arguing that its constraints are so broad and women so varied that they will make little difference once they reach the top. Except for a little wiggle room, say some insiders, women will be forced to act as men do. However, even if this view is correct, wiggle room in television can yield enormous results. With millions of people watching a single television program, one cannot underestimate the power of character portrayals and plot.

But if the conservatives are wrong -- if women in power will feel free to make basic changes in the process and product of television -- then viewers will witness the results. They will see women writers leaving the situation comedy ghetto to add new dimensions to action/adventure shows; male characters perceived through women's eyes; issues once considered unimportant or taboo now playing as movies-of-the-week. Once the culture was changed,

so would some of the ground rules. Some say the changes would be minimal, others say they would be revolutionary. All agree, however, that with a critical mass of women entering the top ranks of the TV industry, over a period of time programs would be made differently and they would look different from the way they do today.

CONCLUSION

Despite barriers -- both internal and external -- and the reluctance of the industry to change, more women are working in television than ever before and many of them are primed for positions of power. They are self-confident women, capable of operating in a male culture, and they have a vision which goes largely unrepresented today.

In some ways, these women are in the right place at the right time. Even though resistance is strong, opportunities are there. Shifting industry structures are providing entrepreneurial opportunities, as the demand for original programming is increasing. A new network, Fox, has just entered the market of buyers, and cable television continues to need great amounts of programming. This growth provides more places to enter the industry and a greater variety of structures within which to move up.

As younger men move into key industry posts, many women are hopeful that they will bring with them a more egalitarian attitude. Although competition for the same jobs among young men and women is strong, men who are used to working with women side-by-side are less likely to retain outmoded stereotypes about female ability.

In fact, there are a significant minority of men in Hollywood who are supportive of women in the industry. They go

out of their way to hire women writers, directors, and producers, and they provide opportunities for advancement. The visible proof of this lies in shows such as "Kate and Allie," "Family Ties," and others where men write female characters with sensitivity and insight, and where they hire women on staff and move them up.

These men, who are both talented and enlightened, demonstrate that the issue of women's status in the industry is not a male versus female battle, but, in fact, is much more complex. The issue is one of workplace equity, where women should be hired and be able to advance according to their talent, unhampered by discrimination or bias.

Enlightened men must continue to hire women of ability, work with them as partners, and promote them to be bosses. Women with clout must hire and promote other women, going out of their way to give those with talent a break.

The networks, scrambling to stem the defection of viewers to other channels, must realize they could double their talent pool by including women and must open their doors. There's nothing to be lost and much to be gained by adding the perspective of talented female executives to the networks' strategic planning.

It is already happening, sporadically, throughout the industry. "LA Law," one of the last season's hit shows, features strong, authentic female characters on-screen and talented women producers, writers, and directors behind. Men and women work

closely together on that program, breaking down notions of gender limitation for both.

More and more women are creating and heading independent production companies, both on their own and in partnership with others. As they develop and sell successful programs, their stature and clout will rise. The revolving door of job opportunity, where one goes from top studio jobs to top network jobs and back again, may become as true for women in the future as it is for men now.

Once women have power, they can afford to take risks: to hire other women of ability without fear of reprisal, and to act on their own instincts, however unconventional they may be. Together with men, they can contribute their best, with the result being a richer mix of programming than either could devise alone.

Although the pressure to improve women's employment status stems from simple fairness, the benefits are manifold. Other industries, which are decades ahead of the television business in their employment practices, are reaping the results of such inclusivity. The TV industry, which is in the business of developing programs which fill Americans' leisure, create their heroes, and shape their fantasies, can afford to do no less.

National Commission on Working Women of Wider Opportunities for Women

Women's Employment in Top 20 Nielsen-Rated Television Series
1986–87 Season

Show Title	Network	Genre	Female Executive Producers	Female Producers	Female Supervising Producers	Female Co-Producers	Total Female Producers	Female Writers	Female Directors
1 Amen	NBC	sit com	0%	0%	0%	0%	0%	0%	50%
2 Cheers	NBC	sit com	0%	0%	--	0%	0%	19%	0%
3 The Cosby Show	NBC	sit com	50%	50%	0%	--	29%	8%	0%
4 Dallas	CBS	drama	0%	0%	0%	--	0%	20%	4%
5 Dynasty	ABC	drama	25%	0%	50%	--	30%	17%	30%
6 Falcon Crest	CBS	drama	33%	0%	0%	0%	17%	0%	0%
7 Family Ties	NBC	sit com	0%	0%	50%	100%	50%	27%	0%
8 Golden Girls	NBC	sit com	0%	50%	--	50%	38%	29%	0%
9 Growing Pains	ABC	sit com	0%	--	--	--	0%	23%	0%
10 Highway to Heaven	NBC	drama	0%	0%	--	--	0%	9%	0%

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Show Title	Network	Genre	Female Executive Producers	Female Producers	Female Supervising Producers	Female Co-Producers	Total Female Producers	Female Writers	Female Directors
11 Kate & Allie	CBS	sit com	0%	0%	--	--	**0%**	**33%**	**0%**
12 LA Law	NBC	drama	0%	100%	100%	--	**50%**	**24%**	**41%**
13 Matlock	NBC	drama	0%	0%	0%	--	**0%**	**23%**	**0%**
14 Moon-lighting	ABC	drama	0%	0%	50%	--	**14%**	**30%**	**0%**
15 Murder, She Wrote	CBS	drama	0%	0%	--	--	**0%**	**0%**	**0%**
16 My Sister Sam	CBS	sit com	100%	100%	0%	--	**75%**	**58%**	**100%**
17 Newhart	CBS	sit com	0%	0%	--	0%	**0%**	**27%**	**10%**
18 Night Court	NBC	sit com	0%	0%	0%	0%	**0%**	**14%**	**0%**
19 227	NBC	sit com	0%	0%	0%	100%	**20%**	**6%**	**0%**
20 Who's the Boss?	ABC	sit com	0%	50%	50%	--	**33%**	**53%**	**0%**

Percentages determined from credits of 10 randomly selected programs episodes during 1986-87 TV season.

-- Indicates not applicable